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FOREWORD

In October, 1974, twenty Illinois language arts professors, teachers and Illinois Office of Education consultants met in Urbana to discuss and to respond to the need for materials especially written for classroom teachers of language arts. The Urbana meeting focused upon a plan to print a number of monographs, each one emphasizing language arts and each one fitting into a series of monographs suggesting the depth of language arts education.

Following the Urbana meeting, monograph authors and editors collected, organized and explained ideas from nearly 50 Illinois contributors. Monograph titles, chapter titles, and section headings covering hundreds of currently employed language arts ideas and practices took shape.

The intent of all the monographs was to combine theory and practice into brief suggestions for classroom teachers of language arts. Although some of the suggestions are new to the profession, most reflect the best teaching practices by experienced Illinois teachers. Some monographs take controversial stances on issues, but even the controversial points of view are clearly within the realms of accepted pedagogy. As planned, all nine monographs report effective, often-used teaching practices.

Monograph authors and editors wrote from their own philosophies, and they wrote about the ways of teaching they knew best; no attempt was made to advance the cause of any particular educational practice or terminology. The monographs respond both to persistent issues as well as to modern trends in language arts education.

More than 50 teachers of language arts gave of their inspiration, time, and patience. Illinois students will profit from such professional efforts given for the good of education in Illinois.

A special thanks should be given to two Illinois Office of Education staff members — Mina Halliday and Alan Lemke. They conceived the idea for the monograph project, guided it to its completion, and made contributions to several monographs. The development of these monographs was a monumental effort to improve education in Illinois and the success of the project can be attributed to Ms. Halliday and Dr. Lemke.

Joseph M. Cronin

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State Superintendent of Education

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Rationale

With the advent of television after World War II, a new target for the frustrations of educators and parents was found. Now television could be blamed for the so-called "decline" of learning. Supposedly, children were becoming less literate. They no longer read well, wrote clearly, spoke coherently, or even responded to those who tried to communicate with them. What would come of all this and what would happen to all of us?

Philosophers decried the deterioration of public taste and the growing lethargy of society's search for creative leisure. The fear was that people, children especially, would become robot-like, passive viewers of commercial pap; that society would become a uniform, tasteless mass; that culture and civilization would be programmed and monotonous. Teachers condemned the distraction of television and prodded the consciences of parents. The institution of homework was disappearing. The contrast between the interest and excitement of TV fare and the boredom and remoteness of the "classics" was threatening the demise of great literature and artistic performances. Parents worried, but not enough to affect the mesmerizing effect of TV on their children and, indeed, themselves. What indeed did happen as the result of the invention of television? Did all the grim prophecies come true in the last 30 years? Did we become a society of illiterates, or did we banish the perpetrator of a mindless new world? Neither, it would seem.

Within three short decades almost every home in the nation has at least one television set. The average daily viewing time indicates that an average of one or two hours of each person's daily life is spent in front of the movie screen. After a lenghty crisis the motion picture industry has revived, not only supplying most of the material for television, but providing films for the rebirth and growth of movie audiences outside the home. One of the largest TV audiences in the history of the medium is that of the motion picture industry's Academy Awards. It seems that this cultural phenomenon — the moving image — has had a profound effect on our lives, especially on our language and reading habits. Certainly reading has become a language activity less dominant than it was before films and television. Reading is now, for many people, a supplement to viewing. What can be done to preserve literacy? Verbal scores on standardized tests indicate at least the possibility of a lowering literacy standard. Schools are frantically searching for ways to "raise the scores" in order to prove to the community that the teaching of reading is not being neglected in the classrooms. Marshall McLuhan has called this electronic era the "post-literate age."

Whether there is a literacy crisis or not, society has recognized the existence and preeminence of television. Further, society's cultural appetite has been whetted by the promise of endless film production — movies on the large screen of the theatre and the filmed shows of television. While the arguments about the ills of academia continue, the cultural atmosphere of society is permeated by the sights (and sounds) of the moving image. If it is the responsibility of the schools to prepare students for the "real" world, to teach them the skills necessary to survive and to succeed in their environment, then attention must be given to the media that are already shaping their values in undeniably attractive and creative ways. Just as the existence of books dictated that schools must attempt to educate children in the entire sequence from "how to read" to "what to read" — lessons in skills followed by experience in the cultural heritage — so also do movies and television demand that schools be responsible for "how to view" and "what to view," for unless there is a "visual literacy" and an ability to criticize visual media, the attraction (perhaps compulsion) that is evident in movies and television will be outside the control of the individual. *Discrimination, judgement, decision* — all of these *learnable skills* will be missing in an audience almost as large as society itself. It has been said that more people watch Johnny Carson in one evening than the total number of people who have ever read Dickens; that a single performance by a movie actor is viewed by an audience larger than the total audience that might have watched his live performance in a theatre if he had performed nightly through his entire career.

Such musing seems indeed an exercise in fantasy, but these phenomena — movies and television — are major aspects of society today. The future promises further extensions of these forces. Before films and television, an individual decided to purchase a book and then to read it. Today one purchases the equivalent of the book covers (the television set). Its contents change hourly. There are possibilities for unbelievable acquisitions of knowledge and experience, or possibilities for frightening loss of the powers of selection and judgement. The schools, then, as they have been trying to do in reading and literature, are beginning to educate children in the skills and experiences of the moving image.

Mr. James Wicklund

Mr. Wicklund is English Department Chairman at Arlington Heights High School where he has taught film study courses for a number of years. As a member of the Chicago Film Study Guild, he brings modern educational sensitivity to the teaching of film.

Learning about television and movies can be as exciting or as dull as any other lessons. A great deal of the success or failure of such learning is related to the preparation and intentions of the teacher. Media teachers throughout the country exemplify the typical characteristics of all teachers: some are prepared and understand what they are teaching; some, unfortunately, should not have been assigned such subject matter. To date, most media assignments, teaching television or film, come from English or Art departments. Often the assumption is that the same criteria that are used for art or for literature can be transferred to film. As will be seen, classroom problems can develop from such an assumption. In this monograph, the assumption is that television and film have unique characteristics differentiating them from speech and books and requiring criteria for judgement and evaluation separate and often distinct from those of the spoken language and printed literature.

Similarities

However, their similarities, broadly viewed, will help us to include film and TV in the family of communica-

tions media and to give them proper attention and sufficient time in the curriculum. This broad view can be helpful in showing parallels between the moving image and language; between films and TV and literature. Perhaps this is the most comfortable point with which to begin.

Students should be made aware of the nature of *symbol* whether they are studying language or the moving image. Just as language is a set of symbols arranged to convey a meaning larger than the meanings of each word, so also is the arrangement of images intended to convey something larger than the mere identification of each image. In this same sense, language "moves" just as the images on a screen move. The reader's eyes (and thoughts and feelings) move from left to right seeking further relationships among the words that stream into view. In a figurative sense, this flow of language "moves" the reader, causing responses both intellectual and emotional. As terribly clever as the pun might be, it is a fact that language "moves" and is at the same time "moving." The parallel to the moving image is obvious. Images on film or videotape, like words in a story, flow into the viewer's perception. The viewer forms relationships among the images and responds to them.

A very important consideration ought to be made at this point: although the process seems natural enough, there is the possibility that a viewer (or a reader) might not be able to *form* meaningful relationships from the images (or words) seen. The viewer therefore might not be able to engender a response. Or the viewer's relationships are so superficial that responses are quite shallow. This is the criticism that is so often levelled at prime-time television in this country — the level of presentation is so juvenile that hardly any mature response is possible. Here, then, is at least one of the important areas of educational responsibility — teaching youngsters *how* to:

a. perceive as fully as possible (reading or viewing skills)
b. form relationships (decisions and judgements)
c. respond in depth (evaluations and discovered satisfactions)

The process is that of finding satisfaction in the use of a skill — the range from learning a skill to using it well (basics to aesthetics). It applies to reading as well as viewing. Teaching is working with *processes* and not with facts. This is clear in skills teaching, but it seems to get muddled at the time when the teaching is concerned with applying the skill.

Differences

The parallel of processes, then, should emphasize the equal importance of these two functions: reading and viewing. There are, however, aspects of the two functions that are *not* similar and that require different teaching. Language is an immensely complicated process in that it involves a double recognition: first the printed or vocalized symbol (the word) then another symbol (the mental image or idea of what the word stands for), after which relationships can be drawn to succeeding symbols. In this sense, symbols flow much more slowly and deliberately (a good reason for increased reading speed!). Films and television, on the other hand, present immediate images. One would think that this part of the process would be far easier to teach -- simply rely on the instant recognition of each image as it appears. Unfortunately, this is not the case.

Although most films prior to 1950 bore resemblance to books in that the films were paced sequentially, allowing immediate recognition of image and story, new film technology and "nonlinear" movie making techniques show viewers multiple, partial, distorted and abstract images projected in sequences not immediately apparent to the viewer. The impact is sensed, but the comprehension is almost (or actually) beneath the conscious level. "Subliminal" communication is indeed a technological reality. More importantly, fragmentation of visual and verbal statements is a common technique in modren media. The necessity of learning the skills of "putting together" such a confusion of sounds and images — of detecting subtle, nearly unnoticeable statements — becomes increasingly important as we watch the commercial presentation of social and political values becoming the content of our television and movie entertainment. Therefore a different kind of learning, unlike reading, is required. Even though children are exposed to such visual phenomena from their earliest days, teachers discover that *not all are able to read* the visual image well, just as all are not able to read the printed word well. One cannot assume that this skill need not be taught simply because the child is able to perform it to some slight degree. Through sharing of their different *perceptions* (as well as impressions) and through classroom "exercising" of the skill of viewing, students can learn to notice more in a movie than they had before such lessons. They become aware that they had not been observing as conscientiously as they are able. They feel motivated, through this awareness, to be more active viewers.

Another significant difference between the process of reading and that of viewing is the role of the reader's or viewer's imagination. Reading is similar to listening to recorded stories (or old radio!). The reader must create images from the descriptions given in the text. In this way the reader actively cooperates with the author in constructing the story and, through having been made sensitive to the suggestive power of words, participates in literature. The viewer, on the other hand, has all the images presented and is not required to cooperate with the author in such an active way as the reader. In fact, there is a danger

that the viewer will be a quite *passive* recipient of the movie. This is, again, one of the criticisms of television fare and commercial movies — audiences need only be titillated by the images; they need not participate. They become mere observers akin much more to spectators in the arena than to intelligent consumers of creative and artistic image-making. Herein lies the reason why many people fail to see the importance of film and television study. To them the moving image is simply spectacle, devoid of any serious intelligence or artistic merit.

Because the film images are so carefully drawn by the artist, such viewers do not feel compelled to interpret them as they might have in printed literature where the demand on their imagination is readily acknowledged. The power of the visual image can easily lead to a surrender of the creative response. Unfortunately, the medium tends to create a passive recipient.

We have talked about two dissimilarities between reading and viewing a moving image: the perception and imagination of the viewer or the reader. There are others: effects of color, sound, and image size; ease, accessibility, frequency and regularity of viewing; types of films and TV shows entirely different than the usual literary types; the possibility of repetition and replay; the pressures of social tastes (family and friends); social aspects of the viewing atmosphere; constant interchange of reality and fantasy; familiarity with those who present the films; closer association with society's values; economy; viewer control over viewing conditions; and many more. These will be discussed in various sections of the monograph. At this point we can simply reflect on the power and influence of film and television.

How, then, should the schools approach the task of teaching about the moving image? Remember that it is, as in literature, a twofold task: teaching improved skills and teaching critical ability through comprehensive experience. Suggested teaching activities are interspersed throughout the sections of the next chapter. They are merely suggestions based on approaches used in classrooms throughout the country. Each is broad enough in content and approach to be used for other purposes than those of the section in which it's found.

Of all possible activities on any level of instruction, *discussion* will undoubtedly prove the most interesting and beneficial to the students.

Broadening Awareness: Skills of Viewing

The eye sees but often the mind doesn't take notice. This is true in any activity, but obviously a great amount of the filmmaker's endeavor can be lost if the viewer is not conscious of what he or she sees. Artistic films are not like family snapshots or home movies merely recording people and events. Almost everything that can be seen in a film or television show has been deliberately chosen for viewing. Even the present generation of viewers, accustomed to the moving image from earliest days, overlooks this important feature. Just as it would be inconceivable that an author was unaware of having written whole passages, so also every image was chosen as a necessary part of a film.

Those who study film or television should therefore spend a great amount of time *noticing* — thinking about what is seen. Obviously this concentration could be abused in a classroom, the teacher insisting on total recall or on the "listing" of supposedly significant details. Students should have sufficient opportunity to share impressions, thereby revealing what images they have noticed. Each response will be different, but as the dialogue continues, the group will be in the process of re-creating the images, allowing separate responses to underline what each person considered important. Often such sharing session causes an interest that wasn't there during the actual viewing — a rich retrieval! A good sharing session provides living review and a valuable opportunity to extend the viewing experience with depth and further personalizing. We know the value of such an extension when it has happened with books. Unfortunately it happens infrequently. (Indeed, such a pleasurable event happens much more among friends than it does in the classroom.) Films, on the other hand, benefit from their aura of "entertainment." Because of this, discussions about films develop easily. Each viewer feels a little like an expert; as if the film were his or her *own* experience. Young viewers have not yet been taught that films are confusing — that there is much they will not understand. Classroom discussions can be stimulating and carefully directed by using the following approaches, by asking the following questions, or by using some of the following phrases.

A. Try to recall some of the scenes in the film. Is there *one* scene, or even one image, that you really remember well? (initial responses)
   Describe as much of the detail in this scene or image as you can. (descriptive responses)
   Do you think the scene you remember is important to the meaning or feeling in the whole movie? Why? (interpretive responses)
   Are any of the scenes described by your classmates related to your choice? How? (structure responses)
   Have we missed any important scenes or images? (interpretive responses)
   What about scenes that don't fit the pattern we've found? (interpretive responses)
   What do you think their purpose is? (possible structural responses) Should we see the film again?

B. Don't worry about whether or not you *liked* this film. Each person has his or her own taste. Let's see how much of it you understood. Think of one word that best tells what the film is about. (various subject suggestions)
   Can you document this by referring to scenes in the film? (various lists of supporting scenes)
   Do most of us agree on what the film was *about*? (some arguments; resolution)
   Now, what is being said about the subject of the film? (suggestions as to film statement)
   How can you be sure that this is what the film is saying? How is the subject *shown* in images? Let's not even consider the dialogue (or narration) at this point — just describe what you *saw*. (attempts to prove the statement by filmic references)
   Do any others agree? Are there other things that you saw that would support this — or contradict it? (argument)
   How does the film begin? (descriptions)
   Does the statement we've been talking about follow from this opening? How? (structural discussion)
   How does the film end? (description)
   Does our statement "hold up" through the end of the film? How? (structural discussion)
   We seem to be agreed on what the film is saying. We've also spent a good amount of time on *how* the filmmaker said it — shots and scenes. Besides these, there are sounds, editing and other ways the film's statement is made. We'll talk about these later.

C. We're going to look once more at five minutes of the film we've just seen. The scene is (describe). Remember it? Try to remember exactly what you saw. (Pause). Let's hear some descriptions. (descriptions and arguments)
   Does anyone remember what the sounds were like in this scene? (descriptions and arguments)

Let's watch the scene without the sound track. Feel free to make comments as you watch. (confirmations, concessions and arguments)

Now let's hear the sound track with it. (further agreements and arguments)

Should we do the same review of other scenes? (responses)

D. This is a short enough film to try something different. (Or: let's look at one section of this film again.) Whenever you say "Stop!" I'll hold the movie on one frame as you explain why you think this shot is important or interesting. (Responses throughout film with resulting discussions. Teacher might make the first commentary to demonstrate the process.)

You know, we won't be able to do this all the time. It might be a good idea to record some fast notes if a particular scene impresses you in the next film.

In a sense, the *broadening* of the viewer's *awareness* is the singular goal of film and television teaching. If this is accomplished, each viewer has been

given sufficient information for critical decision-making. Other so-called "skills" of viewing are really techniques for expanding awareness.

Understanding Structures: Skills of Viewing

Just as fiction, drama, or poetry are recognized by the way they are constructed, so also is the moving image. Viewers are familiar with many of the structures of film by virtue of extensive experience in watching the screen. Most are able, in a relatively short time, to identify fiction films as differing from documentaries, "plot" or story films from poetic, experimental, or philosophic approaches. Often these differentiations are made because of experiences in literature as well as film. What, then need be taught about structures? Probably little more than reminders and assurances that students *are* able to do this. Such reinforcement gives incentive to even more critical viewing.

These reminders should include study of the emphasis given to certain aspects of film structure by the people who made the film. For example, if the viewers were already aware that the film was basically a "chase" film, they might recall that a great amount of time was used to prepare them for the climactic chase. If the film was emphasizing a mental conflict, they might have noticed that the usual flow of images found in an "action" film was replaced by more dialogue and emphasis on the *reactions* of the characters. We say "might have noticed" because such recognition may well have been unconscious. Studying such structural aspects heightens the awareness and allows retrieval of images and ideas. Prodded to make judgements, the viewer will not be content to passively accept the construction of the film.

A film is structured or shaped according to its purpose. Structure begins with the director's ideas about the script and ends with the final "cutting" (editing). If the intention is a study of character, shots and scenes will be designed to get close to the character to study actions and reactions. Probably the majority of the film footage will have this concentration. If the film concentrates more on the narrative, many of the shots and scenes will depict the action and the environment in which it takes place.

An awareness of the structures of film increases the viewers' understanding of the film's meaning by emphasizing the intentions of the artist. The following sample studies of two structurally distinct films which are similar in content and purpose exemplify teaching an awareness of structure. The two studies, although differing slightly in intent, support each other well by using the common reference — Civil War. Comparison of *any* two films having common references provides a wealth of film study lessons.

Film: "Time out of war" — Sample Lesson

"Time Out of War" provides an opportunity to teach film grammar while maintaining a good audience interest in the narrative. Briefly, the narrative is a very simple story. Two Union soldiers, Alden and Connors, are holed in on a hill overlooking a river and an open field beyond. They are shooting across the river at a Confederate soldier (Craig) who is sniping from behind a cluster of rocks. The shooting on both sides is occasional and haphazard, neither side really able to be accurate because of the distance.

Craig taunts the two in game-like fashion. Connors, a younger man, is angry and determined. Alden, a more realistic soldier, would rather rest in the shade. He enjoys the Rebel's humor and its effect on the surly Connors. Alden shouts to Craig requesting a "time out." Craig agrees to a truce until 5 o'clock. Leaving their weapons behind, all three approach the shores of the river.

Alden and Craig strike up a conversation and agree to trade tobacco (Craig's) for hardtack (Alden's). The traded items are tossed across the stream in a wrapped kerchief. Alden shows his generosity by adding extra "tack" and a handful of coffee, for which Craig says he's "obliged to him." During the trading and conversation, Connors remains surly and bitter, standing away from the two friendly enemies and attempting to fish in the shallow part of the river. Finally, he moves upstream to get away from the conversation and friendly atmosphere. Craig and Alden decide to take naps. Time passes.

At nearly five o'clock, Alden stretches and rises. Craig begins to stir. Just then Connors shouts from a distance upstream that he has hooked a large fish. Craig agrees to a time extension until the fish is caught. Alden moves down to the stream to retrieve the prize. He pulls out the body of a Union soldier. At this point the emotion of the situation is distinctly three-directional: Connors is more than ever bitter and vengeful; Alden is torn between his recent friendly and human encounter and the present reminder that Craig represents the enemy; Craig remains sympathetic but is aware of the hostile atmosphere.

Under Connors' direction now (he is moved to act and order now), he and Alden proceed to bury the dead soldier. During this time Craig dons full uniform and sits patiently with rifle poised. Alden and Connors complete the burial, dress in uniform, and prepare for rifle salutes to the buried soldier. Craig, on the other side of the river, rises and joins in the rifle salute, following Connors' shouted orders. Connors, seeing this

gesture by Craig, softens and shouts a friendly "Good night" to Craig. Craig returns the comment and the night falls as the three soldiers return to their battle positions.

Teachers and students can discuss the following significant cinematic movements.

Opening sequence: Establishing shot (long) of river, gradually panning to details in the scene — nature alive and quiet. Sudden and swift pan movement (blurred picture) as rifle shot is heard.

Second sequence: Picture stabilizes and focuses on the soldiers on the hill. The rest of the scene shows either the two men or a long shot looking over their shoulders (point of view) to the cluster of rocks where Craig is hiding. The contrast between the temperament of Alden and Connors is shown by close-ups, medium shots and a moving point-of-view camera placement, including composition that shows both men with one or the other placed in prominent position (closer to camera). Transitions are often carried by the sound track in this sequence. Notice the straight cuts rather than dissolves, fades, or pans.

Third sequence: This sequence emphasizes the growing relationship between Alden and Craig and the alienation of Connors from the pair. The motif constant throughout the film is the separating river. The sequence follows the same cutting pattern as the previous set of scenes. Variety is maintained by regular reminders of the dimensions of the story (*three* men) through counter-pointing the back-and-forth cutting with angles showing all three or at least two of the actors, often showing what is called "deep-focus" shooting (i.e., story being told close to and away from camera simultaneously). Note as the two men (Alden and Craig) become more friendly, the composition of the scene emphasizes the horizontal (placid) line — the stream cutting across the picture from left to right; the two men reclining; Connors' leaving the scene entirely. This sequence is dominated by Alden and Craig; their friendliness establishing a feeling to be contrasted by the end of the film.

Fourth sequence: Time transition to late afternoon. The quiet of the previous sequence's ending allows the soft use of dissolves and the reference to nature (cf. opening of film) to show time change and to re-establish the unwar-like setting. Notice the very slow dissolve used at times. This sequence concludes with restoring the story line — watching the loss of the horizontal feeling as the men rise and go to Connors upstream.

Fifth sequence: A distinct change in picture composition takes place in this series of scenes. A very natural (late afternoon — early evening) concentration of shadows and silhouettes tends to dramatize the visual situations that are telling the story. It's interesting to note that nowhere in the film is there a need for any dialogue to aid an understanding of the movie. The camera emphasized faces (attitudes) and shows a reorganization of character emphasis. From the moment the body is pulled out of the river, Connors becomes the dominant character, not only being given more prominent placing, but being photographed from lower angles (his stature increases). There is a balancing of shots between Connors and Craig, establishing their growth equality just as this had been done between Alden and Craig in the third sequence. Interesting discussion can evolve around the possible reasons for showing the walking figure of Craig reflected in the still-water pool (association with the body pulled out of the main part of the river? — further "softening" of Craig's personality by technique? — etc.).

From the time the body is pulled out, Connors gives the orders and Alden obeys them, even to the rifle salute commands. He is the changing person. His "Good night" to Craig is the real "story." For this reason the darkening shots provide a slow fade-out and the voice track carries the point.

Connors changes (the softening face shot) after the rifle salute. This shot is composed in deep and long focus to show the equality of the men as soldiers — Craig is a distant and removed figure, but militarily and humanly on a direct line (visually and figuratively) with Alden and Connors. The film ends with the two Union soldiers silhouetted on the hill and very distant (the usual focal length for showing Craig at the beginning of the film and during the burial and salute) with Craig prominent and the camera taking his viewpoint.

Film: "An Occurrence at Owl Creek Bridge" — Sample Lesson

This film provides an opportunity to appreciate film editing and the use of sound. Its story (from Ambrose Bierce) is compelling enough that the film should be shown uninterrupted for a complete viewing before the lesson begins.

Briefly, the story depicts the last moments in

the life of a captured Confederate spy (Peyton Farquhar) who is about to be hanged. There are three major sequences: the opening showing the preparations for the hanging and the moment of execution; the "escape" down the river and the spy's return home to his wife; finally, the brief and shocking conclusion of the tale — the return to the reality of death.

The film is rich in examples of excellent film editing. One may concentrate on the editing that emphasizes point-of-view shots or on the editing that paces the film in such a way that the viewer is so caught in the story that he willingly accepts the obvious fantasy as real.

The opening sequences (using only natural sounds) move slowly from long establishing shots (the countryside, the bridge, the troops) to informative medium shots (the prisoner and the execution ritual) to penetrating close-ups (the condemned man, the officers in charge). The film is edited in such a way that the viewer is allowed to approach the scene carefully, to take the point of view of the soldiers, and then to assume the point of view of the condemned man. In a sense, the final viewer activity is the entrance into the mind of the prisoner by way of full-face close-ups.

At this point, sound editing assists the transfer of the viewer to the mind of the prisoner. The prisoner begins to weep, sounds of creaking bridge boards, and the visual image of the hanging rope create the image of Farquhar's wife on a swing. A ticking is heard in the fantasy, all of which is interrupted by the officer's order to "Take his watch!" The officer opens the watch, musical chimes are heard, reminiscent of the softness of the wife's image. The watch is shut abruptly and the moment of execution returns to natural sound. The officer nods, the plank is dropped.

This begins the second major sequence. Careful observation of this scene provides one of the finest examples to be found of the effects of good film editing. Five separate shots are spliced together to provide a few seconds of downward movement, literally taking the viewer over the side of the bridge and down into the water (in the fantasy, the rope breaks and the prisoner excapes). A rerunning of this series of shots is worth the technical headaches! If possible, run in slow motion to emphasize the masterful editing.

Sound continues to be almost totally natural except for the eerie twang of a string as the rope breaks. Underwater sounds emphasize Peyton's struggle to remove his bonds and boots while gasping for air. As Peyton finally breaks the surface (viewers "swim" up with him, seek air with him), he draws in a saving breath and looks around the river shore. There is *no* natural sound now. Rather, the guitar strums the "Living Man" theme and a singer softly but forcefully sings the lyrics emphasizing the joy of life. Following Bierce's story precisely, Peyton finally views the bridge in a distorted, distant attention. To show this, the filmmaker uses silhouettes, slow-motion, and a slow-motion sound of the troops' voices. As Peyton gradually "returns to his senses," the film and sound are returned to proper speed, shots ring out, Peyton turns to swim, and the chase is on.

After an exhausting swim, avoiding bullets and surviving rapids, Peyton crawls onto a beach and, as he senses his freedom, he rolls around on the sand in utter joy. The "Living Man" music is played (with no singing). This ecstatic moment is interrupted by a cannon shot and, once again, Peyton flees. Now Peyton runs through brush and woods, pursued by whistling cannon shots. The editing allows the viewers to run alongside him, ahead of him, and from his point of view. As a result of this rapid changing of viewpoints, the viewer senses the tension and growing exhaustion. To accentuate this, the sound track eliminates natural sound and irritates the listener with loud drum rolls, returning to ordinary sound only to concentrate on heavy breathing whenever Peyton rests or falls.

The last section of the long middle sequence shows Peyton's approach to his own home. Seeing his wife he runs toward her. Again, the music of the fantasy ("Living Man") replaces the natural sound, this time played slowly, ominously, emphasizing the minor key. Long distance lens shooting create the image of a dream character running desperately but never moving. After what seems a terribly long time, exaggerated by the ominous music and the distorted lens, Peyton reaches his wife.

The editing tells the story in this short scene. She reaches for his face, cupping her hands under his chin. As soon as she touches his neck, he drops, the film cuts to his downward motion on the end of the hangman's rope. The film spends two seconds to tell what Ambrose Bierce describes in a paragraph.

Understanding Techniques: Skills of Viewing

Part of understanding structures is recognizing components of film making. These are the materials for structuring, the technical tools of the artist. In order to produce a movie or a TV show, the film maker must work with a camera and a sound recorder to combine notions of structure with techniques. In simple language, in order to create an artistic work the film

maker must employ images, movement, sound, acting, story-telling conventions, and selection. In more cinematic language, the film maker photographs images in motion with accompanying sounds, and finally *edits* all that has been done. The peculiar employment of these elements is called "technique." A passive audience is only occasionally aware of techniques, usually when it is presented sensationally. No wonder public taste seems to be limited to sexual encounter, chases, monsters, and melodrama. No wonder that many artistic films and TV shows have small audiences and few admirers.

Basic lessons in visual language and film technique can be taught using the following approaches.

A. Assign the reading of a "super hero" comic book for each student. Ask students to imagine that they are the camera man on a movie set — the characters in the comic book the actors.

   Each picture in the comic book story would represent a "take" by the cameraman — the student. Students are asked to write one of each of the following under each picture.

   1. Camera angle: high, even, low. (Is the camera above, even with, or lower than the actors?)
   2. Camera distance: long, medium, close-up shot. (How far away are the characters from the camera?)
   3. Movement: are actors moving toward or away from the camera? (Or maybe you prefer the camera moving toward or away from the actors.)

B. Begin by preparing two ditto-master sets of a story from a comic book ("super hero" type). Set *A* has removed the dialogue from the "word balloons" above each picture. Set *B* reproduces the story intact.

   After reproducing enough copies of each set for each student, cut out the individual picture frames from each set before beginning the lesson.

   Distribute all of the cut frames from Set *A* to all students. Tell the students to lay out the frames to tell a story.

   After discussions about "how" the story should be told, have the students save their stories constructed from Set *A* in their chosen sequences. Then distribute Set *B* and tell them to proceed as before, this time using the dialogue as an aid. Students should compare Sets *A* and *B* and should compare and discuss one another's versions. This lesson ends when an opaque projector is used to show the students the original story. (If an opaque is not available, send the original comic book around the class for individual or group reading.) Students should be able to discuss techniques used to arrange shots in a film, to tell a story, and to create a film character such as a "super hero."

C. This lesson begins with the locations of a series of photographs in a magazine. The pictures should be different shots of the same sequence. Or the class can take a series of snapshots of a single action and have a few copies of the snapshots made. (If photographs are sharp enough, inexpensive photocopies can be made.) Students then arrange the photos (jumbled out of sequence) into a movie sequence and share their versions. A discussion of the information they discovered from the visual composition of each snapshot should follow.

   Teachers ask students to use the photos as a "storyboard" for a possible film sequence, filling in the connecting "shots" with camera directions.

Active Participation: Skills of Viewing

At the risk of repetition, it should be mentioned that one of the essential goals of any course of study which intends the appreciation of something "creative" is the person's acceptance of the *uniqueness* of the particular work. To do this, the reader of the book or the viewer of the work of art must be able to distinguish the elements that make it different from others of its kind. In film or TV, the viewer must be on the critical edge of awareness to avoid the passive audience syndrome. The goal of *active* interest, whether in printed literature or film, precludes such generalizing that makes all movies (or books) "seem the same" and therefore be called "boring." Generalization disallows a broadening of taste and is content solely with what has already been experienced. The active viewer must learn to *see* the differences, *compare* their effects and *make judgements* about their value.

It is, somehow, the fault of society and its educational structures that so-called educated readers have such low tolerance for the unique in literature. Poetry, especially, has little audience in printed form. Drama, in prime-time televisions, consists not of Shaw, Pinter, or Williams, but of police story melodrama. Best-sellers are, more often than not, fiction of the "tried and true" formulae. Yet the educational principle was supposed to have been "involvement." Commercial films and television shows are generated by the producers' conscientious application of the "whatever sells" policy. All of this massive body of literature in our most educated societies relies, then, on the passive, undiscriminating audience — an audience that is thrilled by sameness and bored by uniqueness.

To be an active, participating viewer requires the skills mentioned above: conscious awareness, famil-

iarity with structures, understanding of techniques. What is implied in these is sufficient experience and informed direction. This becomes the responsibility of the teachers. Despite the glorification of the visual media in the late sixties with such slogans as "films turn people on," "the post-literate age," "nonlinear thinking," and "media consciousness," we have discovered that the same old problem exists — viewers are passive, inclined to prefer nonchallenging, low-intelligence presentations, and are easily bored unless sensationalism is constantly heightened. What can an organized attempt to educate do to counteract these tastes?

Critic Pauline Kael once warned that if the schools began teaching movies they would kill all interest and enjoyment in film just as they had in literature. It seems to be our professional challenge to try to answer the above question and to prove comments like Kael's wrong. So far we haven't done so well. However, there has been a hint of possible change. Film study programs are developing in schools across the nation, many of them respectful of the life and growth of the art; teaching students that there are no final rules about film art, while sharpening their viewing skills and whetting their taste for growth and change. Indeed, television commercials are feeding such appetites far more than are the TV shows themselves. The real challenge to teachers might be to keep up with the creativity of the commercials! However we approach the problem, we cannot be content if students are not learning skills, tolerance, and decision-making. These are active functions indicating an internalizing of the artist's work — a re-creation far different from passive viewing. Above all, we must avoid the assumption that a combination of enforced exposure and authoritative explanations will increase appreciation.

Teaching film or television requires the awareness that the moving image is *not* merely a translation from words. It "speaks" its own language. This visual language, just like verbal language, is already understood by the child before the child enters formal learning. What then is the teacher's responsibility? The refining of that skill by making as many students as possible aware of things they are already able to do, as we have said before.

Continual exploration of the how's and why's of audio-visual communication should enhance the student's skill by giving him or her more personal control of it. The student should discover that he or she can *act* as well as react to stimula. The students' actions, concentrated as they are on responses to sounds and images, will create and enlarge an active consciousness of the effects of film and television. As Marshall McLuhan suggested, the media *do* massage the person's mind. In any skill area, the student should learn the personal effects of ideas and skills, for students place little value on something that seems to have little effect on them.

The following classroom activities encourage active participation among young film viewers.

A. Preparation for Active Viewing
   1. Without revealing the specific content of a film to be viewed, describe the characters and their "problem" beforehand.
   2. Discuss the crisis of the problem presented in the film.
   3. Ask the students to imagine how a movie dealing with such a problem might begin; how it might conclude.
   4. View the movie.

B. A Second Kind of Preparation for Active Viewing
   1. Discuss the content of a movie to be viewed.
   2. Begin viewing the film.
   3. At a critical point in the movie, stop the projector and ask for suggestions as to how it would end. Allow a discussion comparing the suggestions.
   4. View the conclusion of the film.
   5. Discuss in light of previous suggestions.

C. Training for Active Viewing
   1. Choose a film with many clear examples of film language.
   2. View the entire film. Discuss briefly.
   3. Show the film again, this time with teacher lecturing as the film continues. Teacher comments on significant shots, composition, editing, sound, movement, etc. (or just one or two of these), stopping or reviewing scenes whenever necessary.
   4. Suggest to students that they may wish to present such lectures of favorite films.
   5. Repeat this technique with other films, gradually limiting length of selection and lecture until the process is no longer needed.

D. Including Awareness of Sound
   1. View a film with sound eliminated.
   2. Ask students to suggest sound as the movie progresses, considering dialogue, music, natural sounds, narration, or others.
   3. On the next viewing, reverse the process — play the sound with no picture. Ask for suggested action for each sound. Discuss individual ideas about the whole film — what does it look like?

Historical Perspective: Skills of Viewing

Part of becoming more consciously aware of something is the compulsion to find out how it all began. Gradually a reader becomes interested in the process of writing. A writer becomes interested in the sources of words. A linguist becomes interested in the beginnings of speech, and so on. Most of us who listen to radio are familiar with its beginnings not so very long

ago. All of us recall the first attempts at television. We know, also, a bit about early film, thanks to our experience with movies and television. It is possible for us to know almost all there is to know about the birth of these media since they began less than a century ago. Young people are often more aware of early film and television than we are, thanks to the entertainment value of early film and television reruns. The history of movies and television is, therefore, one of the easier tasks of educators. In fact, in many situations it has already been absorbed and appreciated by the young. Whether or not this is so, there is the need to add to skills awareness through historical perspective.

On the other hand, there is the danger of teaching history instead of film. As film study pioneer Paul Carrico has said, "No one is interested in the history of a non-entity." If a person has no film awareness, early film is simply silly or boring. People who are passive movie and TV audiences have a low tolerance for early movies. Teachers therefore shouldn't put the proverbial cart before the horse — in this case the horse is the medium, the cart history. Why is it that we feel history comes first in our teaching? Recall those American literature survey courses whose goals had little to do with literature, much to do with history. History *follows* awareness.

A study of early film might emphasize three phases:

I. *Early Experiments*

The inventors of machines that could record motion on film were unaware of the birth of an art. Students can respond to the *novelty* of motion pictures just as those who first saw them. Thomas Edison's films, shown in arcades, captured locomotives approaching the camera, gymnasts performing before the static camera, a "scandalous" kissing scene, prize fights, and other novelties. Similarly the Lumiere brothers in France recorded workers leaving a plant, a home scene showing the family posing the baby. In other words, motion picture cameras were used then as most home cameras are used today — to record events in a novel fashion, motion.

II. *The Magic Machine*

Although still unaware of the potential of the medium, early experimenters began to explore the possibilities and limitations of the camera. Edison's assistant, W. Dickson, even experimented with sound before 1890. Another Edison employee, Edwin S. Porter, is credited with creating the first film "stories" such as *The Life of an American Fireman* (1903) and the famous *The Great Train Robbery* (1903) among many. Porter learned the basic technique of editing — "cutting" from one scene to another to tell the story visually. He also experimented with placing the static camera for better effect and moving it ("panning") to follow action. Moreover, he above all the other experimenters used the close-up shot — a breakthrough in cinematic effect.

In an entirely different vein, France's Georges Melies discovered the possibilities of "magic tricks" and of using color. His theater orientation did not suggest moving the camera, but his creative genius made people defy gravity and disappear by his stopping the camera and removing the actors before resuming shooting. His hand-colored films are still a delight to the child in all of us, especially such little gems as *A Trip to the Moon*.

III. *The Beginning of an Industry*

Porter, Melies and dozens of others created an audience. The novelty was forced to grow. Pictures grew longer, stories fuller, techniques created on demand. Operas, plays and original scripts were produced throughout America and Europe. Even Sarah Bernhardt stood before the new-fangled camera. Porter's counterparts in Europe and America created biblical tales, comedies, tragedies and melodramas. A search through any history of film reveals the astounding scope of production and invention. One name stands greatest in this early dawning of an art, D. W. Griffith. His inclusion of practically every technique used in filmmaking to this day proves how little film art has changed from then until now. No film experience should exclude a study of *The Birth of a Nation* and *Intolerance*.

Other geniuses followed quickly, especially Charlie Chaplin, Mack Sennett, Mary Pickford, the Gishes, William Ince, and a hundred others. The pleasures of viewing films in this historic reference is heightened considerably by associating the history with the student's own experience in filmmaking. In all probability this experience has been limited to home movie shooting. Thus he or she is at the point that Porter was not so long ago.

Motion picture cameras *were* toys that grew up. An awareness of the speed of this growth can increase the wonder the appreciation of the viewer of modern films. Fortunately, such a unit is the least expensive to include in a classroom.

The following activities are helpful:

A. The Toy That Grew Up
   Create a unit of viewing that emphasizes the experimental nature of the first films; the coming of awareness of an art form. Some film artists to consider are the following:
   Early experiments — Edison, Lumiere, Porter.
   The magic machine — Melies
   The first stories — Porter, Melies
   The beginning of an industry — Keystone Kops, Chaplin, Pickford, etc.
   Discuss these in terms of the gradual move-

ment of the camera. Many of these films are available in inexpensive eight-millimeter for purchase or from public libraries.

B. Major Events in Film History
Create a unit of viewing that encapsules the first 30 years of the film.
Selections from "The Toy That Grew Up" above.
Chaplin, Griffith, and longer films.
The coming of sound — *The Jazz Singer*.
The coming of color — *Wizard of Oz*.

C. Machinery for Film
Have students make cardboard models of early motion illusion machines: phenakistiscope, daedelum, praxinoscope, camera obscura. Circulate film history books that have illustrations of these.

D. Drama to Film
Ask students to recall a school play they've seen. Ask them to try to make a movie of it by imagining a camera somewhere on the stage and by listing possible shots they would take. Compare this kind of movie making to the kind we have today. What are the differences?

E. Assign sections from some of the excellent books on film history. Collect old catalogues from film distributors. Have students "tell their stories" of old films using cut-out pictures from the catalogues.

A greater awareness of the structure and techniques of film and TV production will enhance a person's consciousness of the limits and the possibilities of the media. It is interesting and exciting to see a person become so involved in a medium that he or she willingly pursues its history and its artists. People who become more interested in movies often become amateur film historians, searchers for new talent, and ardent followers of the art. No longer are they satisfied with pap. Most interesting for us teachers is that this pattern parallels that of printed literature and the fine arts. Hopefully this life-long interest came (at least in part) from formal education.

Critical Decisions: Skill of Viewing

A sensitivity to the medium itself — its birth and growth — will be the basis for mature judgement and increased pleasure. Viewing skills, refined by experience and direction, will culminate in a truly aesthetic experience — unless we do something wrong. Teachers sometimes limit the possibilities of a developing critical sense, fearing that a "proper" taste and a moral tone must be instilled at all costs. This kind of teaching for propriety (the "greatness" or "worthlessness" of a work) disallows personal choice, individual decision-making, and aesthetic experience. Presenting films before a class and implying that they must be considered "great" or "important" is similar to teaching history before the event itself.

As was stated earlier, the great power of visual media is that they allow immediate internalizing — no translations into words are needed. And more than ideas are internalized; values and judgements are too. Our job as teachers is to keep "sharpening the tools" by offering frequent and varied experience.

Developing a Critical Sense: Skills of Viewing

Notes can be taken quickly after the habit is formed. Students keep sheets in a notebook for reference and possible evaluation. Notes can include films seen outside the classroom. The following is an example that has proved workable even while the student is viewing a film.

Notebook on Film Viewing

Title of film: (Feature/Short)

Director:

Date film was made:

Type: ___Fiction ___Poetic ___Experimental ___Documentary

Print: ___Color ___Black and white ___Both

Sound: ___Narrated ___Music ___Natural

Story (brief summary):

_____

_____

_____

_____

Significant scenes or special effects:

_____

_____

_____

_____

My opinion:

_____

_____

_____

_____

Teachers of film can assign students to bring columns from the newspapers and magazines on movie criticism each Monday. This allows them to read the lengthier articles in weekend supplements. The first part of each Monday class is spent discussing the articles. Such an activity increases awareness of the critical opinions on commercial films. It also initiates discussions on quality and the public taste. Articles should be filed and be made available for reference in future discussions. Use of the professional critics contributes greatly to maturing taste in film viewing.

Critical decisions have to do with the ability to consider and weigh aspects of a work (*How* it was done; possible reasons *why* it was done; *what* its overall effect is.) and draw a conclusion about the value of the whole work. In other words, the viewer recognizes the value of a film by comparing its various elements with those of other films. The viewer cannot, for example, be expected to respond appreciatively to the works of a very complex filmmaker if his or her viewing experience has been limited to prime-time TV shows.

Critical ability grows and matures with increased awareness and experience. Instruction should be planned with the viewers' former experience in mind. Nevertheless, the most elementary form of media study can accomplish the task of moving students

away from "did you like it" to "what did you notice," and this move is truly a giant step toward critical ability because the next logical question is "why?"

Developing Attitudes: Skills of Viewing

Attitudes are not taught. They are formed according to the relationship between experience and judgement; and if experience is limited to a single kind of literature or film, then judgement will declare that only this kind is "good," "interesting," or whatever other term of approval one might use.

As students of film and television become more aware and more skillful in their responses, their attitudes about themselves and about the media will change. The educated student's initial phase includes the exclusive, indeed quite intolerant, stance of the "expert." This phase can be simultaneously exciting and exasperating. It can be exciting because the student is motivating himself or herself to study more in the area of "expertise." The student is inclined to *possess* the film or the TV show as his or her own. All explanations and interpretations are the "right" ones in the newly educated mind, much to the consternation of those listening to the explanations and interpretations. Nonetheless, judgements are made by comparison and evaluation, defending elements that have been found and justified. Above all, the student is *not* rejecting something from boredom, nor is the student defending something by generalization. The attitude is an active, critical one, despite the discomfort of others. Enjoyment of film is being further increased by growing appreciation.

The interchange of "defenses" in a discussion provides enrichment. Interestingly, as the emotions rise, so also do the tolerances for others' insights which are always impressive (despite the verbal rejections that might be given quite strongly at the moment). This interchange feeds the appetite for variety and diversity even within the limits of a single film; thus tolerance paves the way for further experiences. As ideas about a film flow freely, the opinions of "other experts" — those who happen to publish their views — the critics — will become more important. Each of the classroom experts will want to know what the professional critics had to say. They become curious about society's acceptance (box-office, moral judgements, ratings, etc.) as well. One good argument leads to another.

As the viewer's attitudes about the particular film become more comprehensive and assertive, so also will the viewer's attitudes about film in general. Teachers often worry too much about, instilling these general attitudes, stressing the abstract ("film," "literature") at the expense of time better spent in a single encounter with a film or a book. Many "single" encounters with books or films provide the atmosphere for these attitudes to grow of their accord.

STUDYING THE MOVING IMAGE

Much has been said about what is unteachable in media study. A survey of excellent film and television courses shows the depth and breadth of what seems to be "teachable" and the variety of approaches that might be taken. The following list of classroom experiences provides many of the general learning objectives in studying the film or television:

1. learning the "grammar" of film and TV language and techniques
2. comparing film and literature
3. studying the various genres of film
4. thematic viewing of film
5. writing about film
6. criticizing and evaluating film or TV
7. understanding the film maker's art
8. researching the impact of film and/or TV on society
9. comparing film and television
10. understanding the importance of film in the humanities
11. making a film
12. producing a television show
13. studying the history of film or television

The variety of approaches is endless. Although planning all of the above items as points of emphasis in a single class would be senseless, a careful examination shows that many of these concentrations would be possible as *individual activities* within a single class. Each of the above objectives has serious problems in terms of being presented as an exclusive method of studying the film or television. Each, however, has been a successful approach directed by a well-prepared and well-informed teacher.

Film as Language

An offshoot of the term "visual literacy" is the extension of the parallel to reading and understanding language: learning the structures of images that make motion picture "statements." This has become the most frequent, almost the standard approach to film study. It offers a lengthy but understandable set of terms that seems to have learner acceptance and confidence. It can be over-emphasized at the expense of sharing ideas, but it does highlight things to "notice."

Students are told to concentrate on the *static image* to begin with. The image is discussed in terms of its "compositon." Similar to a word, this image has meaning determined by its "expression." The picture is "expressed" by its subject matter and its relationship to the camera:

distance—	Long (establishing scene) Medium (central action) Close-up (character)
angle—	High (superior view) Normal (eye-level) Low (inferior view) Tilt (various effects)
lighting—	Dramatic effect, mood, atmosphere
color—	Contrasted to black and white Softening of image Highlighting of image
lens—	Wide, narrow, distance extraordinary views
grain or texture—	Softening, hardening.

After such study of the still photograph and its possible expressions, the frame (the single static photo) is placed in a structural context. Just as a word (now clearly "defined") is joined to others for an extended thought, so is the frame joined to others in a movie phrase:

frame	The single photograph on a reel of film
shot	The "animated" photograph showing subjects moving
scene	A series of shots of the same subjects developing an idea — more than just a picture
sequence	A series of scenes developing the idea further.

Once motion and idea are established, further effects can be noticed. Each effect is chosen by the film maker, thus style and technique shape the film. Terms concerning MOTION are presented below:

moving subject	a. Towards the camera — creates strong feeling b. Away from camera — suggests diminishing effect c. Right to left — suggests stronger or counter feeling d. Left to right — suggests weaker, conforming feeling e. Upward — creates impression of struggle or strength f. Downward — creates uncontrolled feeling or loss
moving camera	a. Tilt up — subject grows in impression b. Tilt down — subject diminishes in impression c. Pan — follows subject or gives "sweeping" view d. Dolly-in — increasing attention to subject

e. Dolly-out — allows more of picture to be seen
f. Travel shot — viewer moves along with subject

moving lens
a. Zoom in — gives closer focus
b. Zoom out — places subject back in an environment

exposure speed
a. Slow motion — creates dreams, abstractions, concentration on action
b. Speed up — usually creates humor or frenzy.

Terms concerning TRANSITIONS are:
dissolve — Gradual entrance into a new picture
fade — The scene comes to a close
cut — A new image with no dissolve or fade preparation.

Terms concerning POINT OF VIEW are:

lens type
a. Normal — as it should look
b. Wide angle — a panorama view with distortion of the horizon
c. Telephoto — subject seen compressed with background

angle
a. High — looking down at subject
b. Low — looking up at subject
c. Flat — no angle.

Terms concerning COMPOSITION are:

horizontal lines — Emphasize a restful or peaceful attitude
vertical lines — Show tightness or confinement
diagonal lines — Create an unbalanced feeling
zig-zag — Suggest tension or entrapment.

Discussions of these terms and techniques emphasize the importance of the *editing* process. Since the moving image is essentially a metaphor of time and space relationships, the concentration on movie-making as a kind of *sculpture* is more meaningful than an emphasis on the actors of the camera. Many arts and talents comprise the materials of film, but the final idea of the real movie makers — the director and the editor — is what affects the viewers. (The French use the term "realization," a very appropriate description of the work of the artist and its effect on the audience.)

The film "grammar" lesson includes the study of *sound*, which can be compared to other techniques such as photography (cinematography!) in its establishment of mood or atmosphere. It can also provide statements as an integral part of the film. The sound is usually noted as:

a. voiced — Dialogue, separate narration
b. natural sounds — Appropriate to the scene
c. expressionistic or surrealistic sounds — Sound metaphors to enhance meanings
d. music
e. silence — Effects of stark absence of sound.

The summary of terms above will soon prove inadequate for some students. They'll want more sophisticated terms, more specific descriptors of what has been presented here. Some of the books in the bibliography provide excellent lists of such terms.

Younger students (e.g. junior high) are quite capable of handling a simplified list of terms. A lesson on camera angles, for instance, simply done, can be presented as a parallel to the excellent point-of-view drawings in comic books. Such a lesson will provide teachers or parents with clear evidence that *becoming aware* of what seems ordinary and natural is an exciting and important part of learning for decision-making. As the students continue analysis they might notice that certain *patterns* of technique are beginning to emerge. Obviously almost all the techniques mentioned above are used in every film. However, each film will show a favored pattern of the film maker.

Students delight in generalizing, and here is an opportunity to use generalization for a good effect. A simple example of student response to a film might be, "He uses lots of close-ups." With such responses, the teacher might well restrain from challenging the statement, for what should follow is a growing list of various close-ups noticed by others. What develops is factual evidence that many close-ups are indeed evident in the film, and it is a matter of casual reminder that this is what the student really meant to say. From this it is simply a matter of time until the true ratio of close-ups to other shots is reestablished. Perhaps the generalization will have been disproved; perhaps not. In either case, students have come closer to an artistic style by searching for patterns, some of which may actually be characteristic of the artist.

One benefit to such an exploration is that minor techniques, those not considered as important as the patterns, are quickly dropped from the analysis, allowing time to explore the *why's*.

Film as Literature

Simply comparing a book and a film made from the book provides much more than one might initially expect in terms of media consciousness. Obviously, students will want to talk about which approach they liked more. This is probably as good a place to start as any, for during the discussion an undercurrent of the limits of each medium (book or film) will become more and more evident. Incidentally, students do not always choose the filmed version of the story!

As the analysis probes the *how's* and *why's* of each approach, students will be reinforcing a growing awareness of what books and films can and cannot do. Elementary level children (as well as others) can be better prepared for such comparative lessons by asking for their own visualizations of the book before the film is seen (e.g., What does the main character look like? Draw the main character's picture or clip a photo from a newspaper or magazine. . . . What does the place — the setting — look like . . . ? How would you change the story . . . ? etc.).

To avoid an immediate and passive acceptance of either book or films, the discussion should be directed towards choosing "better" (that is, more effective) parts of both. This whole process of searching for effective aspects of both book and film encourages the critical sense and allows the student to feel equal to the artist. In the meantime, the student knowledge of the structures and possibilities of each medium increases.

One of the most immediately attractive approaches to film study is to allow the entertainment value to operate on an audience seemingly without restraint. All of our generations are now film-oriented. Movies have been a part of our lives. For many reasons (market value, social conditions, etc.) recognizable types of films, genres, are well established in our literature: war films, gangster films, musicals, thrillers, westerns,

etc. We are so familiar with the conventional technique used in these films that we, in the classical sense, watch them solely on the basis of *how* they were done. TV shows as well have fallen into the conventional patterns. Although they represent lower levels of intellectual and emotional taste, sensationalism and TV romanticism are, ironically, indicators that we are inclined to be entertained *by techniques* as well as content.

Genre

Genre teaching in film study does offer certain limitations: to study a genre well enough for the development of conscious awareness of the conventions used or to survey examples of each genre to become aware of the term itself, necessitates a fairly substantial investment in feature film rental. However, television reruns of old films, if carefully planned for, offer an economic "out." TV shows would serve better for younger viewers since these shows follow the conventions as well.

The genres of film have influenced society to an incredible degree. One wonders at the magnitude of effect on national policy which the linking of westerns and John Wayne and war might have had. "Hitchcock," "Bogie," lines of movie dialogue, imitations of actors of the past and present: all are a part of our everyday language. Camps, cults, and revivals help immortalize our film literature. There is more to this "entertainment" than meets the eye.

Thematic Approaches

Many film courses, on all levels, arrange film titles in units of thematic content just as literature has been presented in many texts. Units such as "War and Peace," "Love," "Brotherhood," "Society," "Heroism," etc. offer subject matter boundaries within which film awareness might increase for the same reasons that genre studies do — familiarity that allows an immediate concentration on technique and criticism.

When this approach is used in literature, certain teaching problems arise that might occur in studying the moving image as well. If these films are being presented for content information, i.e., learning about the *facts* of the stories, then we have a unit in social studies, not in media studies. A.V. directors and principals, often viewing film by content, frequently judge media study courses along these lines. They insist on thinking of these films as *visual aids* instead of as visual experiences.

Another problem that arises from the thematic approach is the arbitrary nature of such selections. The teacher produces the unit from a personal view of the film's importance or even the unit's importance. A student might not see why "The Grapes of Wrath" must only be talked about in terms of "family." Or the student might rebel against having to keep thinking "love" through three or four films that he or she considers quite distinct and unrelated.

Given enough flexibility, thematic approaches can be well-conceived and well-executed. In most cases, the student discussions will stretch the original parameters until there is sufficient room for individual involvement. Otherwise, they'll remain passive.

Writing About Film and Television

It should be evident that, in many cases, writing about media will follow good, sharing discussions. After all, most of the learning about media must come from the growing knowledge of how media affect others as well as ourselves. But there are many moments in a classroom, naturally enough, when a person's reaction to a viewing has been so internalized that a private response must be honored. Written reaction (or teacher-student conferences) affords an outlet and avoids frustration. To exclude such alternatives would be to allow obstacles to individual involvement with a film.

Film as a Creative Act

The alternative to study is learning by doing. The elements of film, the literature of movies, and the criticism of film art can all be approached through the process of film-making. Many students respond best to visual media by producing photographs, paintings or drawings, mechanical projects and actual movies of their own.

Given the basic equipment, film-making can be an exploratory course of study. The phenomenon of individual movie-making (and videotape recording) is growing throughout the world, and this not in the old "home movie" sense of *recording* events but in the creative sense of storytelling and the inventing of visual effects for personal pleasure.

Film-making can be presented as an art course or an exercise in the composition of an idea or an introduction to the technical aspects of film. However it is presented, it can be an exciting experience in the medium as follows:

A. Making a Paper Film (Flip-book)
   Have students draw figures on each page of an inexpensive small tablet. Instruct them to draw simple figures, changing their positions very gradually on each page. When finished, tell them to "flip" the pages with thumb and forefinger, thus creating the illusion of motion.

B. Another Paper Film

Using a small inexpensive tablet, the student draws the same figure on each page, gradually changing the figure's position. Each sheet is then taped to the side of the next, creating a movie strip.

Pulling the strip through a shoebox with an opening cut to allow viewers to see the passing figure creates the illusion of motion.

C. Movie Without a Camera

Obtain 16 millimeter film footage from television commercials (stations often dispose of these periodically) or outdated films from libraries. Home-style eight millimeter films may also be used, but their frames are so small that the project becomes difficult.

Have students use penknives or pins to scratch designs on the film. Scratching is done by scraping the emulsion from the film, allowing light to show through.

These designs can be colored with dyes or nonwater-based magic markers.

Run the "completed" film through the projector for a visual treat.

Clear-stock film (no emulsifier) can be used as well, coloring them with dyes and drawing images with India ink.

D. Shooting and Editing a Movie

Have students make their own eight millimeter films. Simple home cameras and editing machine are used. Students should:

Write a movie script
Plan a shooting schedule
Shoot scenes early enough to allow developing time
View the developed film
Plan the editing by recording sequences before the film is cut
Cut and splice the movies
View the final movies.

This is a relatively inexpensive activity that produces immeasurable satisfaction and a permanent record of achievement.

Film as Experience

It is difficult to convince other faculty members that a course in film or television study has as its primary teaching tool the moving picture itself. Whatever texts or workbooks may be used, they are *supplements* to the real study, the films themselves. Most school district budget makers come to understand this and allow certain portions of textbook funds to be used for film rental.

Whether teaching the language or the literature of film, the instructor invariably is presenting the study of a visual experience. Indeed, many teachers move away from film language and literature and teach directly from the effects of the film and TV media. Such courses avoid literary or linguistic references almost totally, concentrating on the uniqueness of motion pictures in much the same way that a course in dance might concentrate solely on the experience of movement. Subjective response and a broad viewing experience in as many kinds of film as possible are the keynotes of such approaches. Criticism is as individualized as each artist's work. Teaching a course in such an experiential way demands a very strong background in media studies on the part of the teacher.

Because films have content-reference to our experiences and our emotions, they very often draw us into discussions of personal or social reference, however much the teacher may wish to present a lesson. It is difficult to imagine a serious discussion of any art form removed from the feelings of life on the complications of human existence. Whatever the lesson might be, its goal should have been just such an application.

APPENDIX A

A Selection of Books for Teaching Film

1. Allen, Don. *The Electric Humanities*, George A. Pflaum.
2. * Amelio, Ralph J. *Film in the Classroom*, George A. Pflaum.
3. Bobker, Lee R. *Elements of Film*, Harcourt, Brace, Jovanovich.
4. * Coynik, David. *Film: Real to Reel*, McDougal, Littel.
5. Coynik, David. *Movie Making*, Loyola University Press.
6. *Curriculum Development Workshop — Seminar in Media — Final Report*. Miami-Dade Community College, Miami, Florida.
7. "Film and the English Class," *Arizona English Bulletin*, Volume 13, No. 2., Arizona State University, Tempe, Arizona.
8. * *The Film as Art — A Semester Unit for Senior High School English*, Office of Instructional Services, Department of Education, Hawaii.
9. Giannetti, Louis D. *Understanding Movies*, Prentice Hall.
10. Hodgkinson, Anthony. *Screen Education*, UNESCO Publication Center, New York.
11. Huss, Roy and N. Silverstein. *The Film Experience: Elements of Motion Picture Art*, Harper and Row.
12. Jinks, William. *The Celluloid Literature*, Glencoe Press: Collier Macmillan.
13. Knight, Arthur. *The Liveliest Art*, Mentor Books.
14. Lacey, Richard A. *Seeing With Feeling: Film in the Classroom*, The Massachusetts Series in Education, W. B. Saunders.
15. Mallery, David. *Film in the Life of the School*, National Association of Independent Schools, Boston.
16. Mallery, David. *The School and the Art of Motion Pictures*, National Association Independent Schools, Boston.
17. Maynard, Richard A. *The Celluloid Curriculum: How to Use Movies in the Classroom*, Hayden Book Company.
18. Pincus, Edward. *Guide to Filmmaking*, New American Library.
19. Poteet, G. Howard, Editor. *The Complete Guide to Film Study*, National Council of Teachers of English.
20. Schillaci, Anthony and John Culkin, Editors, *Films Deliver*, Citation Press.
21. * Sullivan, Sister Bede. *Movies: The Universal Language*, Fides Publishers.

*Recommended as resources for beginning programs.

A Final Word on Resources

Each of the above titles was chosen because of its frequent use by media teachers. They seem to be the standard references, used consistently despite the constant arrival of new film study publications. All are replete with excellent bibliographies on all aspects of film: history, production, criticism, and teaching. All include lists of film titles and sales and rental distributors.

There is one other major resource used consistently by teachers and students — *the catalogue of the film distributor*. Without doubt, these illustrated catalogues are the most entertaining and motivating classroom materials other than the films themselves. Teachers and students can spend many delightful and informative hours "studying" these materials. In many cases, the catalogues are specialized by theme, history or even by director. Most are actual books of superior quality. Best of all, they're free and readily obtainable. No classroom should be without a shelf full!

APPENDIX B

Some suggested Titles and a Sample Program

Syllabus: A Semester Course in Film Study

(Each week may be used as a single unit in aspects of film study for insertion in regular English, Art, or Social Studies classes.)

Purpose	—increased sensitivity to the serious intentions of movies —encouragement and training in evaluative and critical abilities.
Concentration	—comprehensive study of the visual and sound language of film —learning the uses of "film grammar" in the various styles and types of films —historical awareness of the development of the film medium.
Responsibility	—presentation of a controlled study of film not as mere entertainment but as an effective and influential medium of communication.
Activity	—daily viewing and discussion for analysis —writing of analyses —supplementary reading —projects (papers, charts, reviews, models, films) —examinations on each unit (essay).
Materials	—projectors (16mm and 8mm). —films (rented, district library, public library) —classroom sets of books.

Distributors are noted in parentheses after film titles.

Week # 1

Comparisons of the verbal and visual media. Introduction to the distinctive aspects of film. Readings precede viewing of films.

An Occurence at Owl Creek Bridge
(27 minutes, Contemporary, McGraw Hill)
Ambrose Bierce's tale of the hanging of a Confederate spy.

Silent Snow, Secret Snow
(17 minutes, CCM films)
Conrad Aiken's poem of the mind of a young boy closing in upon itself.

The Hangman
(12 minutes, Contemporary, McGraw Hill)
Maurice Ogden's poem of a citizen's responsibility.

Week # 2

Modern Media and Visual Perception. The working of media in the modern world. Creativity, art, and the complexities of time.

Why Man Creates
(36 minutes, Pyramid Films)
Highly entertaining exploration of the question using many experimental techniques.

This is Marshall McLuhan:
The Medium is the Massage
(53 minutes, University of Indiana)
McLuhan speaks on the effects of modern media. Creative film examples.

Time Is
(27 minutes, Contemporary, McGraw Hill)
Imaginative, thoughtful attempt to define time.

Week # 3

Film language. Basic elements of visual structure and composition. After a "lesson" film, the examples range from the fully narrative and verbal to the non-narrative and nonverbal. The "horse" motiff is purely arbitrary.

Elements of the Film
(27 minutes, OFM Productions)
A staged western movie fight explained by Ann Blyth and Edward Fischer.

Cattle Ranch
(25 minutes, Contemporary, McGraw Hill)
The life of the Canadian ranch; the birth and year of life of a steer. Narrated. Music.

Corral
(12 minutes, Contemporary, McGraw Hill)
Capture and "breaking" of a wild horse. Full visual "story" — no narration. Music.

Dream of the Wild Horses
(9 minutes, Contemporary, McGraw Hill)
No narration; no story. Dream-like color images using basic symbols of fire and water. Pure poetry on film. Music.

Week # 4

The feature film. The fully made movie as a combination of the basic elements of craft in the accepted

feature-length format. The grammar elements in full use.

Citizen Kane
(119 minutes, CCM Films)
The Orson Welles masterpiece based on the life of William Randolph Hearst. A cinematic "must" for elements of film.

On the Waterfront
(108 minutes, CCM Films)
Kazan's tough black and white, camera-told, musically underlined story, starring Marlon Brando.

Lonely are the Brave
(107 minutes, United World Films)
Kirk Douglas and Walter Mathau in a modern-day western, based on the novel *Lonely Cowboy*. Excellent movie-making.

Week # 5

Motion. The illusion that distinguishes film from other art forms. Concentration of time. Editing principles.

Run
(16 minutes, CCM Films)
Allegory of a man running through life, attempting to escape his pursuer, death.

Runner
(12 minutes, Contemporary, McGraw Hill)
Poetic commentary on a long distance runner showing the strength and grace of a figure in motion.

Sky
(10 minutes, Contemporary, McGraw Hill)
Movements of clouds over mountains and plains in fast motion causes a unique effect.

Pacific 231
(10 minutes, Contemporary, McGraw Hill)
The motion and rhythm of a train as it moves through the countryside.

Week # 6

Association of images and sound. Uses of natural, musical, narrated and silent accompaniment.

Day after Day
(27 minutes, Contemporary, McGraw Hill)
The routine of life in an industrial town in sounds and images.

The House
(32 minutes, Contemporary, McGraw Hill)
Highly imaginative history of a mansion in Holland through two generations and the German occupation.

My Own Yard to Play In
(7 minutes, Contemporary, McGraw Hill)
Children playing on city streets, city sounds, games, songs, and social commentary.

Week # 7

The visual metaphor and symbol. Film statement by juxtaposition of images.

The Stringbean
(17 minutes, Contemporary, McGraw Hill)
Sensitive view of an old woman and her love of living things. Black and white and color.

Two Men and a Wardrobe
(15 minutes, Contemporary, McGraw Hill)
Roman Polanski's symbolic tale of good and evil. A series of moral incidents.

Have I Told You Lately That I Love You
(17 minutes, Mass Media Ministries)
A view of modern urban life dominated by technology.

Sunday Lark
(11 minutes, Contemporary, McGraw Hill)
A little girl brings humanity back to a sterile downtown business office.

Ballad of Love
(45 minutes, CCM Films)
Beautiful love story of a Russian musician and a deafmute actress.

Week # 8

Poetic films. Intended emotional response. Unique viewpoint.

The Red Balloon
(30 minutes, Contemporary, McGraw Hill)
Classic story of a Parisian boy and his balloon. Beautiful movement; full emotion.

The Moods of Surfing
(20 minutes, Pyramid)
Exciting, romantic photography. Spectacular imagery.

Ski the Outer Limits
(25 minutes, Pyramid)
Majestic feeling, highly sensuous imagery. Exciting, humorous, and breathtaking images.

Pas de Deux
(11 minutes, Pyramid)
The beauty of the dance. Its motion captured in trailing multiple images.

Week # 9

Animation. Drawn or painted images; animated still photos. Noncamera film art.

Begone Dull Care
(8 minutes, Contemporary, McGraw Hill)
Norman McLaren's painted and drawn abstracts in motion.

Blinkety-Blank
(5 minutes, Contemporary, McGraw Hill)
As above.

"A"
(10 minutes, Contemporary, McGraw Hill)
Striking, memorable allegory about man and oppression.

The Hand
(19 minutes, Contemporary, McGraw Hill)
Jiri Trnka's masterpiece of puppetry. Man controlled by forces greater than himself.

Clay
(8 minutes, Contemporary, McGraw Hill)
Clay modelling animated through film. A unique experience made possible through the medium of the camera.

Week # 15

Early film. The first commercial films. Silent classics and the first "talkies." Comedy as the visually appropriate vehicle for the new medium.

Biography of a Motion Picture Camera
(21 minutes, Contemporary, McGraw Hill)
Informative history of motion picture attempts and effects.

The Films of Georges Melies
(60 minutes, National Educational Television)
One of the great pioneers and the "magic" he created.

Hollywood, The Golden Years
(54 minutes, Sterling Films)
Anthology of excerpts from early classics emphasizing personalities.

The Golden Age of Comedy
(85 minutes, CCM Films)
A great collection of the masters.

The History of the Motion Picture
(26 minutes, Sterling Films)
A shorter collection of the major names.

When Comedy Was King
(81 minutes, Contemporary, McGraw Hill)
Another excellent anthology with substantial excerpts.

Sergei Eisenstein
(54 minutes, CCM Films)
No film history is complete without a study of the Russian master.

Purdorkin
(68 minutes, CCM Films)
Further emphasis on the major contribution of the Russians.

Others — films from catalogues of all major distributors, plus:
The Museum of Modern Art
Blackhawk Films (8mm and 16mm for purchase)

Week # 16

Television commercials. Another view of the best examples of modern filmmaking.

Available in yearly anthologies from the American Advertising Federation and some major distributors.

Most television stations are willing to give schools reels of discontinued commercials. These are easily spliced into longer reels.

Week # 17

The movie critics. Reading and analyzing criteria from newspapers, books, magazines and even guests related to currently showing commercial films. Field trips and televised film viewing. Discussion.

Week # 18

Review, presentation of semester projects, final evaluations.

Almost all of the above film title suggestions can be used in a number of categories. The titles are simply suggestions of types of film available. Superb substitutes are literally abundant in the distributors' catalogues.

Selection of films, previewing and preparation for their presentation are best accomplished in a teacher workshop where views can be shared. In lieu of this, some time for previewing is essential. Many of these films are already available in school district libraries and public libraries. A program of gradual purchase is recommended to establish a regular decrease in yearly rental fee budgets.

The Experimental Film
(28 minutes, Contemporary, McGraw Hill)
An anthology of animation masterpieces.

A Short History of Animation: The Cartoon
(60 minutes, Museum of Modern Art)

Week # 10

Direct cinema (cinema verite). The use of the sense of authenticity. The illusion of objectivity. The documentary film.

End of Summer
(27 minutes, Contemporary, McGraw Hill)
Sensitive view of girls in early adolescence. Excellent camera, editing and sound create an authentic mood.

Lonely Boy
(27 minutes, Contemporary, McGraw Hill)
Camera follows young Paul Anka through concerts, personal appearances and backstage confusion.

A Time for Burning
(58 minutes, Contemporary, McGraw Hill)
A minister's attempt to integrate his parish filmed as the events took place.

Night and Fog
(31 minutes, Contemporary, McGraw Hill)
Alan Resnais' brilliant contrast of the concentration camps now (in color) and then (black and white). Poetic narration.

Weeks # 11 & 12

Film as social statement. The documentary from early newsreels to TV specials.

The Inheritance
(60 minutes, Contemporary, McGraw Hill)
International Garment Workers' excellent history of unions. A concise account using still photos and newsreels. Narrated by Robert Ryan.

Harvest of Shame
(58 minutes, Contemporary, McGraw Hill)
Edward R. Murrow narrates CBS Report on the plight of the migrant worker. Originally presented on Thanksgiving Day.

Good Night, Socrates
(34 minutes, Contemporary, McGraw Hill)
The account of a boy's impressions of Chicago's "Greek Town" before its destruction by urban renewal programs.

Sixteen in Webster Groves
(47 minutes, Mass Media Ministries)
A camera study of sixteen-year-olds in an affluent suburb of St. Louis.

Newsreels — selections from earliest attempts, wartime, and current events available from most major distributors.

Propaganda — selections from various countries, especially U.S.A. and Germany circa World War II available from most major distributors.

Weeks # 13 & 14

Experimental films, past and present. Exploring techniques and effects.

In addition to anthologies and films in Week # 9:

An American Time Capsule
(3 minutes, Pyramid)
The history of the nation in three minutes by flashes of thousands of images.

Glass
(8 minutes, Contemporary, McGraw Hill)
Beautifully rhythmic Dutch film on glass blowing. Musical soundtrack.

Many available films from all distributors and:
Co-op distributors of young artists' work
Independently owned films
Local amateurs
University film clubs

APPENDIX C

Selected Film Rental Sources

Air Force Film Library Center
Department of the Air Force
8900 South Broadway
St. Louis, Missouri 36125
(314) 268-1000

Blackhawk Films
Eastin-Phelan Corp.
Davenport, Iowa 52808
(319) 323-9736

University of California
Extension Media Center
2223 Fulton Street
Berkeley, California 94720
(415) 845-6000

Carousel Films
1501 Broadway (Suite 1503)
New York, New York 10036
(212) 279-6734

Center Cinema Co-op
540 North Lake Shore Drive
Chicago, Illinois 60611
(312) 644-6824

Churchill Films
622 North Robertson Boulevard
Los Angeles, California 90069
(213) 657-5110

Columbia Cinematheque
(Royal 16 International)
711 Fifth Avenue
New York, New York 10022
(212) 751-4400

Continental 16
241 East 34 Street
New York, New York 10016
(212) 683-6300

Creative Film Society
14558 Valerio Street
Van Nuys, California 91450
(213) 786-8277

Bailey Films
6509 de Longpre Avenue
Hollywood, California 90028
(213) 466-4331

CCM Films, Inc.
(Audio/Brandon, Film Center,
Ideal, Western Cinema)
34 MacQuesten Parkway, South
Mount Vernon, New York 10550
(914) 664-5051
or 406 Clement Street
San Francisco, California 94118
(415) 752-4800
or 1618 North Cherokee
Los Angeles, California 90028
(213) 463-0357
or 8615 Directors Row
Dallas, Texas 75247
(214) 637-2483
or 512 Burlington Avenue
LaGrange, Illinois 60525
(312) 482-9090

Center for Mass Communications (CMC)
Columbia University Press
440 West 110 Street
New York, New York 10036
(212) 865-2000

Cinema 16/Grove Press
80 University Place
New York, New York 10003

Contemporary Films
Princeton Road
Hightstown, New Jersey 08520
(609) 448-1700
or 828 Custer Avenue
Evanston, Illinois 60602
(312) 869-5010
or 1714 Stockton Street
San Francisco, California 94133
(415) 362-3115

Walt Disney Productions
800 Sonora Avenue
Glendale, California 91201
(213) 845-3141

DuPont de Nemours and Company
Motion Picture Section
1907 Market Street
Wilmington, Delaware 19898
(302) 744-1000

Encyclopedia Britannica
Educational Corporation
425 North Michigan Avenue
Chicago, Illinois 60611
(312) 321-6800

Indiana University
Audio-Visual Center
Bloomington, Indiana 47405
(812) 332-0211

International Film Bureau
332 South Michigan Avenue
Chicago, Illinois 60604
(312) 427-4545

Library of Congress
East Capitol and Independence
Avenue, S.E.
Washington, D. C. 20540
(202) 783-0400

Mental Health Film Board
8 East 93rd Street
New York, New York 10028
(212) 427-3172

Museum of Modern Art
Department of Film
11 East 53rd Street
New York, New York 10019
(212) 245-8900

Radim Films
220 West 42nd Street
New York, New York 10036
(212) 279-6653

Rogosin Films
144 Bleeker Street
New York, New York 10012
(212) 674-2760

Swank Motion Pictures
201 South Jefferson Avenue
St. Louis, Missouri 63166
(314) 531-5100

Eastman Kodak Company
Audio-Visual Service
342 State Street
Rochester, New York 14650
(716) 325-2000

Films Incorporated
[many locations]
4420 Oakton Street
Skokie, Illinois 60076
(312) 676-1088

Institutional Cinema Service
29 East 10th Street
New York, New York 10003
(212) 673-3990

Janus Films
24 West 58th Street
New York, New York 10023
(212) 753-7100

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218
(301) 727-3270
or 1720 Chouteau Avenue
St. Louis, Missouri 63103
(314) 436-0418

Modern Talking Pictures
160 East Grand
Chicago, Illinois 60611

NBC Educational Enterprises
30 Rockefeller Plaza
New York, New York 10020

Pyramid Films
P. O. Box 1048
Santa Monica, California 90406

Peter M. Robeck
16mm Department
4 West 16th Street
New York, New York 10011
(212) 689-2687

Sterling Educational Films
241 East 34th Street
New York, New York 10016
(212) 683-6300

"The" Film Center
915 Twelfth Street, N.W.
Washington, D. C. 20005
(202) 393-1205

Twyman Films, Inc.
329 Salem Avenue
Dayton, Ohio 45401
(513) 222-4014

Universal Education and Visual Arts
(United World Films)
221 Park Avenue South
New York, New York 10003
(212) 777-6600

Warner Brothers/7 Arts
Non-Theatrical Division
4000 Warner Boulevard
Burbank, California 91503
(213) 843-6000

Trans-World Films
332 South Michigan Avenue
Chicago, Illinois 60604
(312) 922-1530

United Artists
UA/16
729 Seventh Avenue
New York, New York 10019
(212) CI 5-6000

Viewfinders
Box 1665
Evanston, Illinois

Vision Quest, Inc.
c/o Gene Walsh
554 Lincoln Avenue
Winnetka, Illinois 60093

Zipporah Films
54 Lewis Wharf
Boston, Massachusetts 02110
(617) 742-6680

PROFESSIONAL ORGANIZATIONS*

American Theatre Association
1317 F Street, N. W.
Washington, D. C. 20004
The Secondary School Theatre Association and Children's Theatre/Creative Drama Association are affiliates of this national theatre organization which holds an annual convention and publishes materials of interest to K-12 teachers.

Central States Speech Association
Dr. David M. Berg, Executive Secretary
University of Kansas
Lawrence, Kansas

Illinois Association of Teachers of English
Mr. Wilmer Lamar, Executive Secretary
100 English Building
Urbana, Illinois 61801

Illinois Speech and Theatre Association
Central Office, MacMurray College
Jacksonville, Illinois 62650
The ISTA publishes a newsletter and journal, holds an annual convention with meetings of interest to teachers, K-12, and sponsors workshops.

Illinois Theatre Association
P. O. Box 2480
Station A
Champaign, Illinois 61820
This organization has an annual convention, activities such as the Illinois High School Theatre Festival.

National Council of Teachers of English
1111 Kenyon Road
Urbana, Illinois 61801
The ERIC Clearinghouse on Reading and Communication Skills is at the same address.

Oral Interpretation Workshop
This is a statewide organization of twelve universities and colleges which meets each Spring at a different campus each year. Membership is limited to college-level faculty and students, but visitors are always welcome. For information, contact Charlotte Waisman, Northeastern Illinois University, Chicago, Illinois 60625.

Speech Communication Association
5205 Leesburg Pike
Falls Church, Virginia 22041
The SCA has two publications of interest to K-12 teachers: *Communication Education*, a journal for speech educators; and *Talk-Back*, a newsletter for teachers. *Communication Education*, formerly called *The Speech Teacher*, is available in college and university libraries, or one may subscribe by joining the SCA.

The ERIC/SCA Speech Communication Clearinghouse at the SCA address has listings of many materials and bibliographies.

*Each organization conducts an annual convention.

WORKSHOPS AND FESTIVALS

Colleges and universities in Illinois hold summer workshops and offer short courses for teachers. Contact the Speech Communication Department, English Department, Theatre Department, Communications Department, or in some cases, Departments of Education at each campus for further information or contact the Illinois Office of Education for a composite listing.

Illinois High School Theatre Festival

This annual event is cosponsored by the Illinois Office of Education and Illinois Theatre Association. It provides workshops in curricula and production techniques for students and teachers, full-length student productions, short experimental student productions, and special events.

Wisconsin Oral Interpretation Festival

Outside of Illinois there is a Wisconsin Oral Interpretation Festival held in the early Fall. Write William E. McDonnell at University of Wisconsin at Eau Claire.

Young Authors Conference

Each year, the Illinois Language Experience Special Interest Council and the Illinois Office of Education sponsor a young authors conference. Contact the Illinois Office of Education for information.

VIDEOTAPES AVAILABLE:

Tapes will be sent FREE on request. When ordering, indicate the type of videotape equipment (make and model number) which will be used for the tapes. Teachers are encouraged to dub any or all of the videotapes and retain their own copies for use in their schools.

Oral Interpretation Series
- Oral Dimension of Literature
- Steps in Choral Speaking
- Sensory Approach to Literature
- Chamber Theatre
- Prosody-Time and Meter
- Prosody-Sound Patterns

Creative Drama Series
- The Beginning
- Fantasy Drama
- Human Drama
- Teaching Modern Literature

State Speech Contest Winners--Readers Theatre, Individual Events and Debate

The videotapes are now available in 1/2" or 3/4" format and can be requested from:

Mr. Larry Broquet, Director
Illinois Office of Education
ITV/ETV Section
100 North First Street
Springfield, Illinois 62777

OR

English and Speech/Drama Consultants
Program Planning and Development
100 North First Street
Springfield, Illinois 62777

CONSULTANT SERVICES AVAILABLE IN LANGUAGE ARTS:

English and Speech/Drama Consultants
Program Planning and Development
Illinois Office of Education
100 North First Street
Springfield, Illinois 62777